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JANUARY, 1938

Serial No. 91

# Old-Time New England

THE BULLETIN OF  
The Society for the Preservation of  
New England Antiquities



**Fig. 3. Liverpool Pitcher with "Infuriated Despondency" Caricature**

DRAWN BY AKIN AFTER HIS QUARREL WITH EDMUND MARCH BLUNT IN 1805

*From the author's collection*

(CARTOONS OF JAMES AKIN, PAGE 103)

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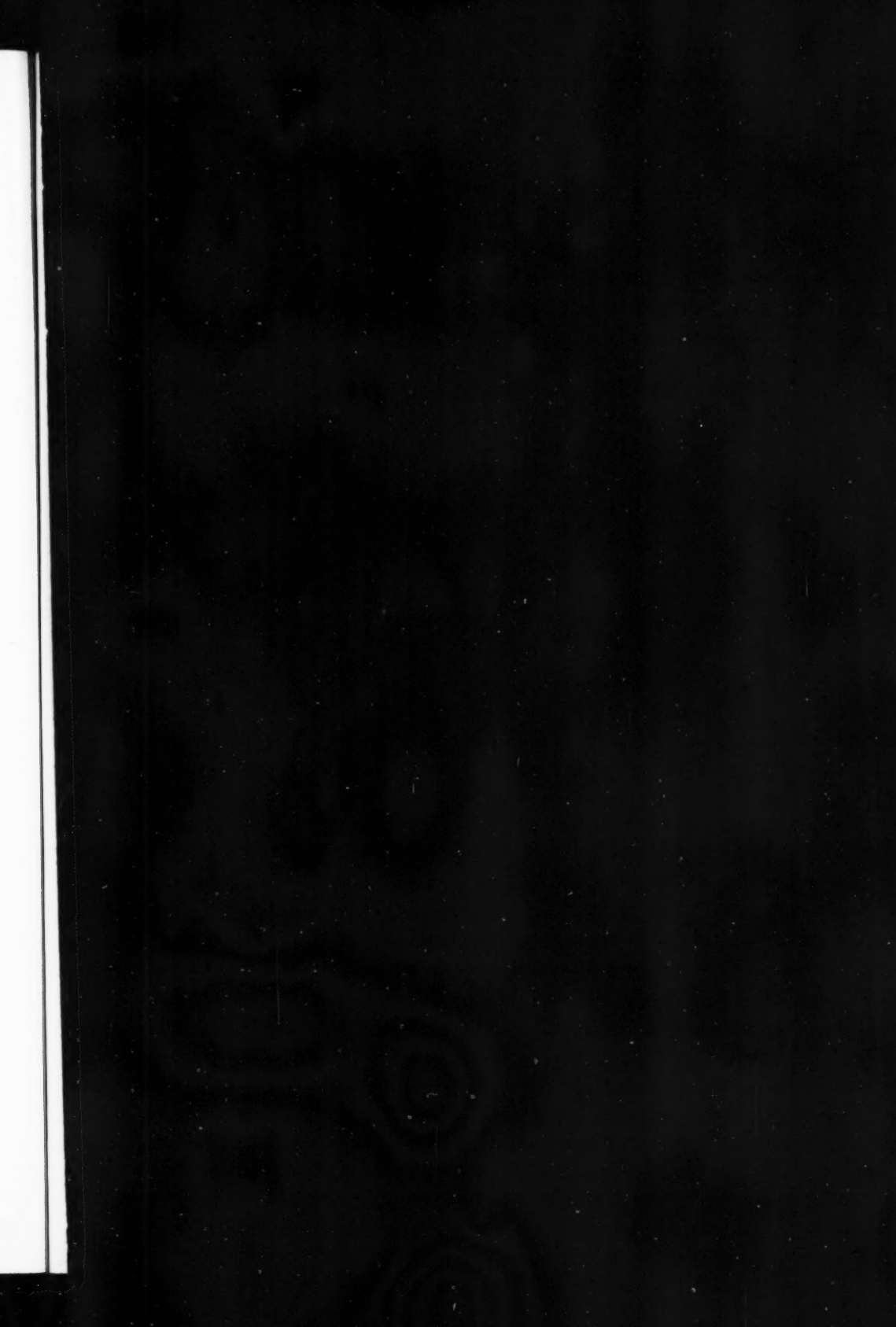
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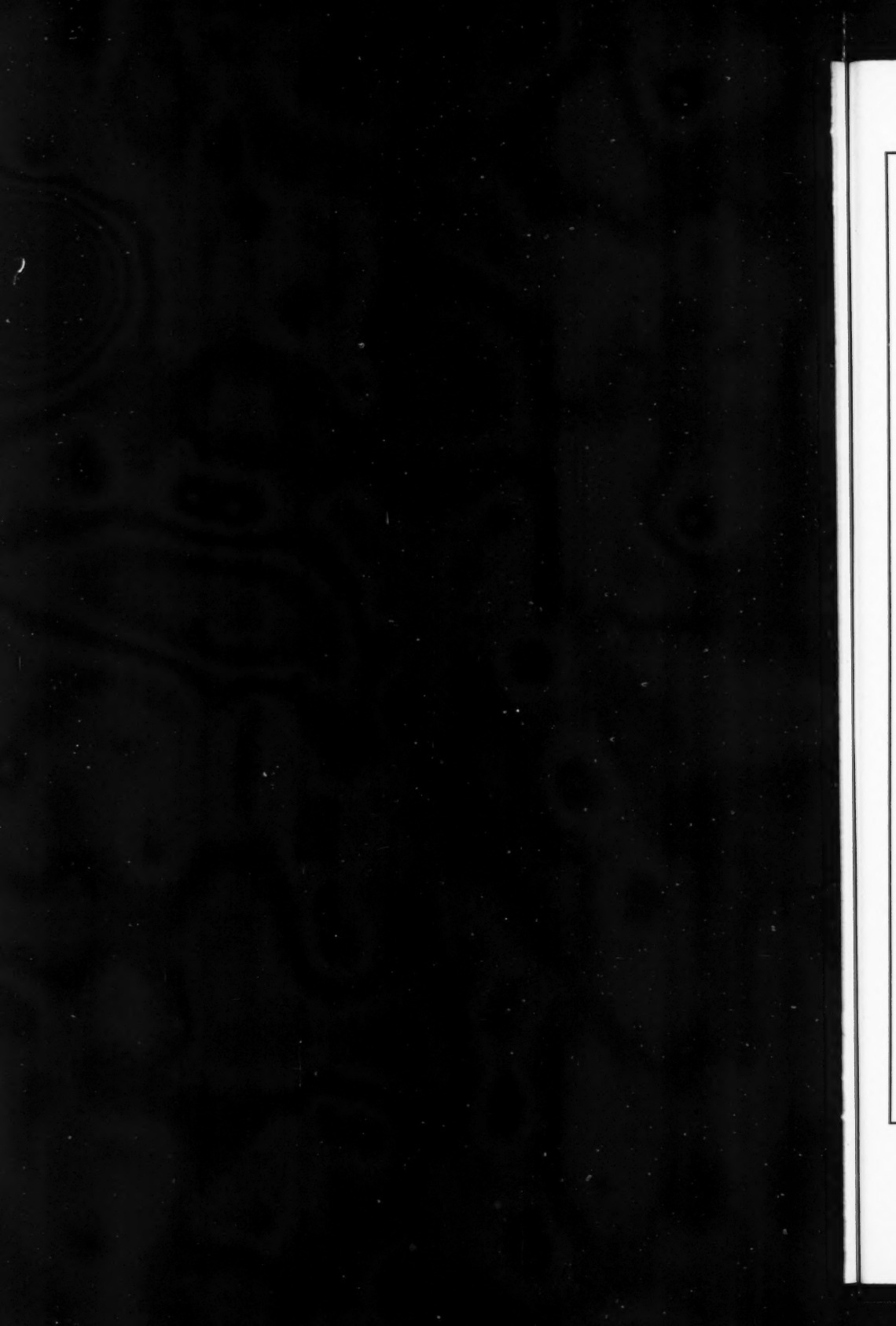
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ENTRANCE HALL WITH STAIRCASE, THE COLONEL  
 JOSIAH QUINCY MANSION, QUINCY, MASSACHUSETTS  
 . . . . . *Frontispiece*



THE MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE,  
 NEWPORT, R. I. (*six illustrations*) . . . . . 79



THE COLONEL JOSIAH QUINCY HOMESTEAD, WOLLASTON,  
 QUINCY, MASS. (*four illustrations*) . . . . . 85



ROBERT SALMON, A BOSTON PAINTER OF SHIPS AND VIEWS  
 (*seventeen illustrations*) . . . . *Charles D. Childs* 91



THE CARTOONS OF JAMES AKIN UPON LIVERPOOL WARE  
 (*four illustrations*) . . . . *Nina Fletcher Little* 103



COVERED BRIDGES OF TODAY (*eight illustrations*) . . .  
 . . . . . *Adelbert M. Jakeman* 109



THE ELI WARREN TAVERN, WEST UPTON, MASSACHU-  
 SETTS (*one illustration*) . . . . *Chester W. Walker* 114

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WM. SUMNER APPLETON.

Sworn to and subscribed before me this 27th day of October, 1937.

My commission expires May 27, 1938.

THOMAS F. McNICOLS.

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**Entrance Hall with Staircase. The Colonel Josiah Quincy Mansion**  
QUINCY, MASSACHUSETTS  
*Courtesy of Historic American Buildings Survey*

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THE BULLETIN OF

**The Society for the Preservation of New England Antiquities**

A QUARTERLY MAGAZINE

DEVOTED TO THE ANCIENT BUILDINGS, HOUSEHOLD FURNISHINGS,  
DOMESTIC ARTS, MANNERS AND CUSTOMS, AND MINOR  
ANTIQUITIES OF THE NEW ENGLAND PEOPLE

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Volume XXVIII

JANUARY, 1938

Number 3

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## **The Maudsley-Gardner-Watson-Pitman House, Newport, R. I.**

IT was on March 8, 1937, that the Society received the deed to the famous Maudsley-Gardner-Watson-Pitman house in Newport, R. I., its thirty-fifth antiquity. This house was offered to the Society for \$11,510.00 and as usual we had nothing available with which to finance a purchase. At this point a committee of our Newport members took hold of the problem and determined that the house should be preserved. The committee was made up as follows: Mrs. Harold Brown, Mr. Norman M. Ishman, Miss Edith Wetmore, Miss Agnes C. Storer, Mrs. H. K. Estabrook, Miss Maud Lyman Stevens, Mr. Arthur B. Lisle, Rev. Stanley C. Hughes, and Mr. Stephen B. Luce. For a variety of reasons it was not desired that the appeal should go out in the name of the Newport Historical Society, and our Society offering a suitable alternative, this committee appealed for funds on the understanding that the house was to come to us. Contributions were sent to our Treasurer at the Society's headquarters in Boston and we received from 177 people the sum of \$10,178.10, in amounts ranging from fifty cents to \$1,625.00.

Since the contributions fell somewhat short of the amount required to buy the house and there was no endowment it was contrary to the Trustees' usual policy to accept the house. In this particular case, however, it was well known that there were friends of the house who hoped to do more in the future, as favorable opportunity might present itself, and it was also known that the house could, if necessary, be made to produce a substantial income. On acquiring the house it became immediately necessary to mortgage it to the Savings Bank of Newport for \$5000, partly to pay the balance on the purchase price, partly to repay the Society's General Account for the amounts advanced to finance the campaign, but principally to renovate the house and attend to essential repairs. This last involved re-shingling the roof with fire-resisting shingles, greatly extending the heating plant, wiring the whole house for electric light and substantially improving and extending the plumbing. As a result we have now a fine old house in practically perfect condition. The custodian is Miss Alice C. Banning who occupies two rooms on the second floor.



**Maudsley-Gardner-Watson-Pitman House**

NEWPORT, RHODE ISLAND

These, together with the superb eighteenth-century parlor, panelled from floor to ceiling on all four sides, and the adjoining seventeenth-century kitchen make four rooms which, with the two hallways, staircase and exceptionally interesting garret, are open to public inspection. Almost all of the rest of the house is occupied by the Newport Chapter of the American Red Cross.

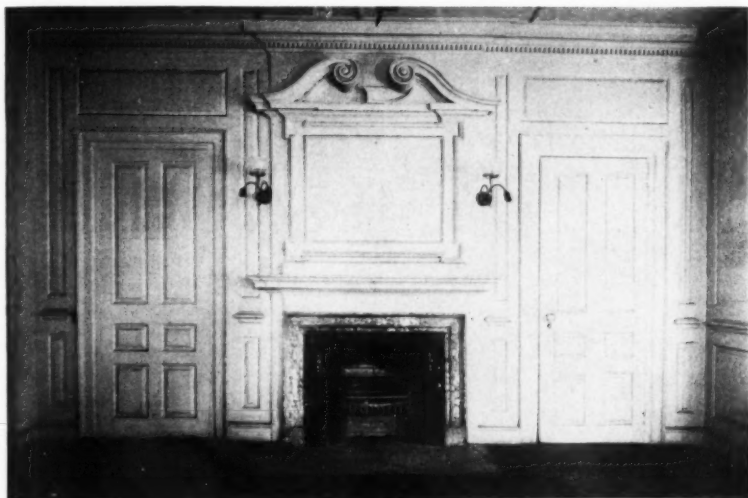
That portion of Newport in which our house stands was formerly known as the Court End of the town and here Newport's merchant princes, the Malbones, Redwoods, and others, built their handsome town houses. All now have disappeared or have been converted to modern uses with the solitary exception of our beautiful old Maudsley-Gardner-Watson-Pitman House which stands in dignified isolation at the head of King Street,

now Franklin Street. Its hip roof, elaborate doorway, marble steps and walk imported for a bride, prepare one for its delightful interior with its original paneling, its spy-hole, the smoke room in the attic, and all other features which give the house its interest and gracious charm.

Structurally this house, or combination of houses, is of special interest since investigation has shown that about four feet in front of the original very fine seventeenth-century dwelling a building of the eighteenth century was later placed. The space between the two has been used to hold connecting steps and passageways, two new chimneys, and many closets.

The earliest records of the house show it as the home of Captain John Maudsley, or Mawdsley as it was spelled in the records of Trinity Church where he was a



**First Floor, Southwest Room**

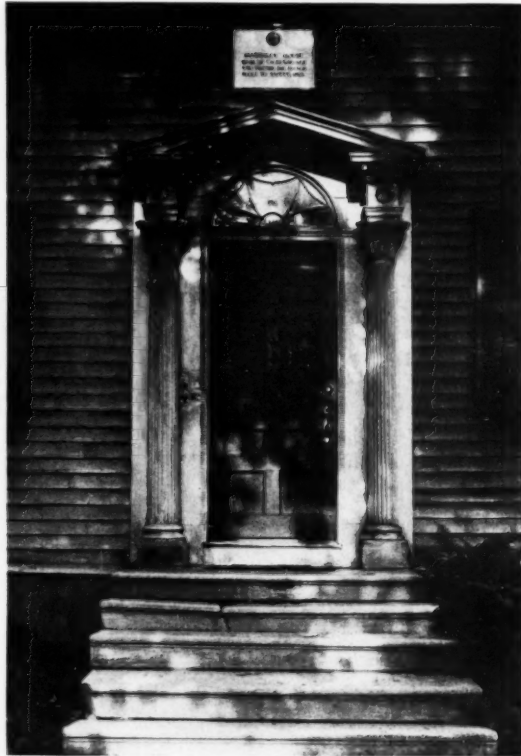
MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE

vestryman. Born in England in 1721, he came to Newport in early manhood and married in 1747, Sarah Clarke, descendant of one of Rhode Island's early governors. The Captain, former commander of a privateer, acquired a large fortune through his extensive commercial affairs; a very prominent figure in Newport, he was, in 1767, elected Governor's Assistant, the highest honor his townspeople could pay him. He was noted for his hospitality and urbanity, and according to the accounts of the day "Strangers participated of his bounty and the blessing of the poor rested on his head."

During the Revolution the famous François Jean, Marquis de Chastellux, Rochambeau's second in command, occupied the house. The Marquis was a man of letters as well as a soldier of high rank, and kept up the fine traditions of the house. Newport has a reminder of his fame in Chastellux Avenue.

On Captain Maudsley's death in 1795 the house was purchased by Caleb Gardner, descendant of old Newport families on both sides, his mother having been a Carr. He had followed the sea in his youth, sailing his own ships to the West Indies and on long voyages to China, but before he was forty he had settled down in his native town. After an exciting career during the Revolution, which included piloting the French squadron into the harbor during a fog while eluding the British squadron near by, he was given the post of French Consul, which he held until his death in 1806.

In 1833 the house became the property of Dr. David Watson, of the well-known Rhode Island family, and a descendant of the Narragansett Hazards. His eldest son, Dr. William Argyle Watson, later owned the house and was one of the fashionable physicians of his time, practising in New York in winter and in New-



**Front Door**

MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE

port in summer. He was a Shakespearean scholar of note.

Eventually this dwelling became the home of Theophilus T. Pitman, proprietor of the *Newport Daily News*, descendant of John Goddard, the famous cabinet-maker.

That so fine a house should have come to the Society as the result of the labors of its Newport friends and members is cause for the utmost gratification. In accepting the gift we have assumed a serious responsibility. It now remains for the

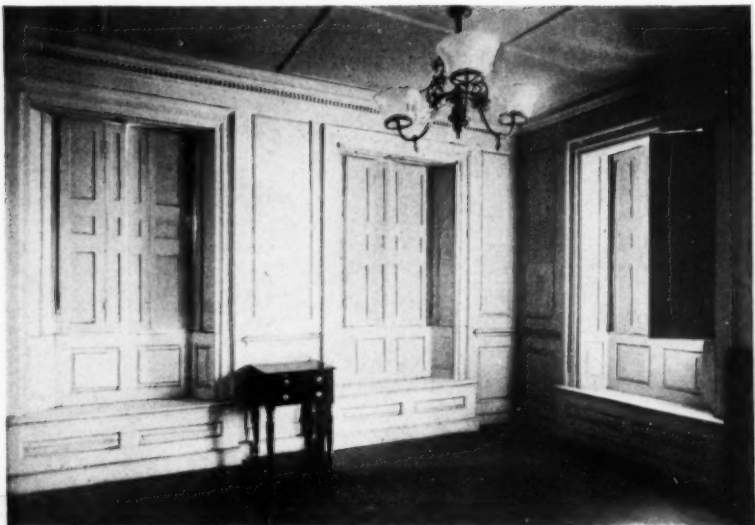
Society to do its part, giving the house year by year such thoughtful and appreciative care that the donors will never regret the gift, and others elsewhere may be moved to do by fine old houses in their neighborhoods what our friends have done in Newport. However, too much must not be expected of the Society. Almost always and everywhere we work under serious handicaps and this Newport house is no exception to the rule. We are confronted with the situation that in order to assure the preservation of a superb

**Entrance Hallway with Stairs**

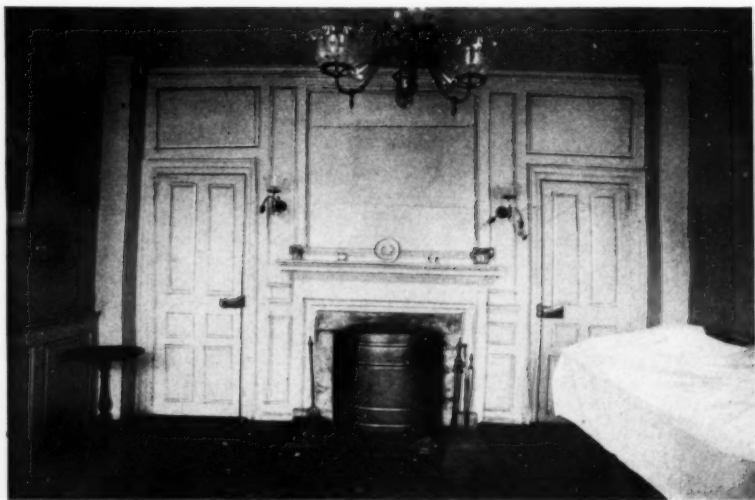
MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE

piece of colonial architecture we accepted a house not only without endowment but with the necessity of mortgaging it to complete repairs and even purchase. It will be a task even to balance the budget for this house, and harder yet to pay off the mortgage, and secure an endowment fund. Eventually to administer the property as a museum house of high character will involve the labor of years, the cooperation of many persons, and liberal

donations or bequests from those able to make them. What the Society can and must do, however, is to prove by its year by year administration of the property that it is deserving not only of past support but of the future receipt of such additional assistance as will assure for the Maudsley-Gardner-Watson-Pitman house continued and worthy preservation for as many years as is humanly possible.



**Southwest Corner, Southwest Room**  
MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE



**First Floor, Northwest Room**  
MAUDSLEY-GARDNER-WATSON-PITMAN HOUSE



**Colonel Josiah Quincy Mansion**  
SEEN FROM THE SOUTHWEST ABOUT 1890

### **The Colonel Josiah Quincy Homestead Wollaston, Quincy, Mass.**

**O**N October 19th, the Society received as a gift the Josiah Quincy mansion, on Muirhead Street in Quincy, Massachusetts, which becomes the Society's thirty-sixth property. Not only is this a fine house in itself and one of historical importance, but it is also one of the few that have come to us with an endowment, \$4000, and it is the only one that has ever come with an additional sum for repairs, \$2000.

The main house, almost as it now stands, was built by Col. Josiah Quincy in 1770. He was a prominent man, active in town and colonial affairs. He was a friend of Benjamin Franklin and many other prominent men and lived in this house during the whole of the Revolution. He was living here when Washing-

ton wrote, asking him to search all unknown, and accordingly suspicious, characters, in an effort to detect spies during the siege of Boston. It was from the upper windows of this house that Colonel Quincy watched General Gage sail out of Boston, an incident which he recorded with his ring on a pane of glass, both glass and ring being still preserved in the Quincy family: "10 October 1775 General Gage sails for England with a fair wind."

Among the many celebrities entertained at this house were Benjamin Franklin, Lafayette, John Adams, John Quincy Adams, Stephen Decatur, Isaac Hull, and Daniel Webster.

The Colonel's son, Josiah Quincy, Jr., known as "the patriot," was born in Boston, but later lived in this Quincy

mansion. He fitted himself for the law and, although an ardent patriot and friend to the patriot cause, with John Adams defended the British soldiers who were placed on trial at the time of the Boston Massacre, and secured their acquittal. He was one of the most ardent workers in the cause of the colonists and is said to have been among the first to advocate revolution against Great Britain. A journey to South Carolina for his health, in itself an unusual procedure in those days, gave him an opportunity to meet and influence men of character and wealth all along the trip. The closing of the port of Boston brought from his pen an inspiring and inflaming pamphlet which circulated through the colonies and carried great influence. Although threatened with death and the confiscation of his property, Josiah, Jr., being urged by his friends, set sail for England, hoping to exert his influence on important members of Parliament. While in England he made many friends. He also had the privilege of listening to and deriving inspiration from Burke's eloquent speeches. He used to write to his wife Abigail under an assumed name, sending messages to be transmitted to his political friends, a dangerous proceeding since these letters were opened by government spies. After strenuous efforts to persuade the English of the errors and dangers of their policy he came to the conclusion that no settlement was possible and openly urged revolution, saying that he feared his countrymen "must seal their faith and constancy to their liberties with blood."

In March, 1775, he sailed from England at the solicitation of his American friends, anxious to learn from him by word of mouth the condition of affairs in England. The patriot sailed although his health was bad and had been steadily

failing during his residence in England. Indeed a physician wisely but ineffectually advised against the journey which lasted five weeks. Josiah, Jr. grew too weak to write, but a seaman wrote one last letter from dictation to his patriot friends and family.

On the 26th of April, 1775, within sight of land, he died at the age of thirty-one years, praying for one hour of intercourse with his fellow patriots, Samuel Adams and Joseph Warren. The little vessel, bearing his remains, landed at Gloucester just a few hours after his death on April 26, 1775. The battle of Lexington and Concord had been fought just one week before. Well has he been called "the patriot," for he fell a martyr to the cause of American liberty as truly as did Joseph Warren, his particular friend, who laid down his life at the Battle of Bunker's Hill two months later.

Abigail Phillips Quincy had been in Boston during the fighting at Lexington and Concord. With her little boy, Josiah, 3rd, she fled to the temporary residence of her father in Norwich, Connecticut, but hearing that the vessel upon which her husband had sailed had arrived, she came back only to learn the bitter news of his death before reaching land. Mrs. Quincy lived twenty-three years after her husband's death, spending her summers at our Muirhead Street house in Quincy and rearing her son, Josiah, 3rd, to be one of the most distinguished of the Quincy name — a statesman, an orator and for sixteen years President of Harvard College. Finally at the age of fifty-three Mrs. Quincy died.

The next owner, Josiah Quincy, 3rd, during the sixteen summers of his presidency of Harvard College, entertained here many of the great men of the time. From him the homestead passed to his



### **Colonel Josiah Quincy Mansion**

AS IT APPEARED FROM THE NORTHWEST BEFORE THE ESTATE WAS DIVIDED INTO  
HOUSE LOTS

three unmarried daughters, the last of whom died in 1893. During all this time the estate extended with an uninterrupted view to the water's edge. The fortunes of this famous property as it next passed through the hands of a land development company need not detain us, but the broad green fields were cut by numerous streets on which now stands row upon row of houses completely blocking the view of the water from the Quincy house. The mansion with a few lots of land passed in 1896 to Mr. and Mrs. Edward R. Hall from whom the Society in its turn received its deed.

The Colonel Josiah Quincy mansion which has come to the Society was, as

stated in the opening paragraphs of this article, built in 1770. It took the place of an older house built in 1750 and destroyed by fire in 1769.

The hallway, nine feet wide, extends from the front door to the carriage door at the rear. It has a panelled wainscot and handsome cornice. The stairs, an unusual arrangement, rise from the carriage door at the rear to the hallway above, which is like the hall below except for the closing off of the rear section. This upper hallway has a panelled wainscot and dentillated cornice.

The west parlor has a fine panelled wainscot on three sides, the fourth side being entirely panelled around the fireplace,

which is designed in brown sandstone with a large pine panel on the chimney breast, enclosed in carved egg and dart moulding. There is a cornice moulding and the corner posts are cased. The fireplace has a dated cast-iron fireback; the hearth is of brown sandstone.

As a result of later extension the dining room is larger than the other rooms, being nearly sixteen by twenty-four feet. It has a panelled wainscot and fine cornice. The south end is panelled about the fireplace, which has a dated cast-iron fireback, like that in the west parlor, but, unlike the latter, has picture tiles in black and white.

The yellow room, used in recent years as kitchen, has a simple pine wainscot and cornice. The fireplace has been closed to provide a flue for the heater in the basement. Along the east wall is a panelled dresser, somewhat mutilated, but can be easily repaired with the original panels, which have been preserved.

On the second floor the southwest chamber has a panelled wainscot and fine cornice. The north wall is beautifully panelled about the fireplace which has a General Wolfe memorial fireback and picture tiles of terra cotta red on a greyish-blue ground. Two of these tiles are missing.

The northeast chamber has a panelled wainscot and moulded cornice and the south wall is panelled much like the dining room below. The picture tiles about the fireplace in this room are of blue on a white ground.

The northwest chamber is a small room of no particular architectural merit. Its fireplace has been closed to provide a flue for the kitchen range. The southeast chamber has a simple pine wainscot and fireplace mantel.

The third story contains three small

chambers besides that at the stairhead. These rooms are particularly interesting because of the exposed hand-hewn timbering and small panelled doors giving access to storage space under the eaves. The southeast room has a tiny fireplace surmounted by a recessed cabinet with panelled door.

The ell of this house contains what were the servants' quarters as well as some service rooms. Downstairs is a kitchen, bathroom and dining room, while upstairs are three bedrooms. This portion of the house has its own heating plant and is well adapted to occupation by a custodian. The rooms are light, airy and commodious. The entire house is heated by hot water and wired for electricity. It has two bathrooms as well as lavatories and toilets, and sewer and gas connection. In fact it is an ancient house with all modern conveniences.

Some thirty years ago the railings of the roofs showed signs of decay and were removed. However, one panel has been preserved so that it may be used as a model for replacement. The front porch is classic in design and has a coved ceiling. The corner boards of the house are cut to resemble stone quoins.

To the east of the house three small semi-formal gardens have been laid out within recent years—a spring bulb garden with granite bird bath and fountain, a perennial garden with tiny pool and flagged terrace, and a rose garden with flagged walk and brick-edged rose bed.

At the back of the house is a two-car garage, built in 1924, in architectural harmony with the house. It occupies approximately the site of a former barn or stable. The property has a frontage of one hundred and fifty feet on Muirhead Street, a depth of two hundred and ten feet, a frontage of one hundred feet on Gould





**Northwest Parlor of the Quincy Mansion**

AS IT APPEARED FOR MANY YEARS PRIOR TO 1893

Street and a total area of about twenty-seven thousand square feet.

The donors of the Col. Josiah Quincy house are listed below:

Dr. Jeffrey R. Brackett  
 Mr. Francis S. Eaton  
 Miss Alice Bache Gould  
 Mr. Frederic Russell Nourse  
 Mrs. Frederic Russell Nourse  
 (Dorothy Quincy)  
 Mr. Edmund Quincy  
 Mr. Edmund Quincy Trowbridge  
 Mr. Arthur R. Wendell  
 Mr. George B. Wendell  
 Miss Kate T. Wendell

They come from widely scattered homes and their gifts in cash range from \$25.00 to \$1500.00 totalling \$5225.00 and in addition the payment of the mortgage of \$6789.92 has been guaranteed as well as the mortgage interest, and additional gifts of \$4779.30.

This house has come to us in a different manner from any of those that have preceded it. It represents the combined determination of members of a family that the family seat should not disappear and of friends of the house that this determi-

nation should be given effect. There was absolutely no extensive mail circularizing, simply personal solicitation and letter writing by members of this determined group. A similar programme could be undertaken by anybody anywhere in New England and the chance of success would depend on the skill of the group in finding persons willing and able to be of material assistance. In this case, as in that of the Maudsley house in Newport, this Society is much to be congratulated for having been selected as custodian of so interesting a house. That we were selected in preference to all other possibilities is a pleasing acknowledgement of the good work we are doing.

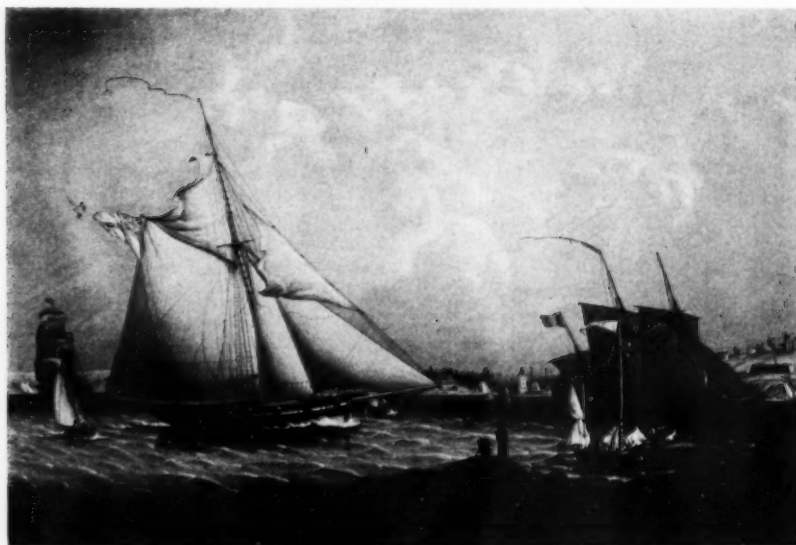
In preparing this account of the Quincy mansion and its occupants the Editor has been greatly aided by Mrs. William H. Long, Regent of the Abigail Phillips Quincy Chapter D. A. R. and Mrs. Ida F. Waterhouse. Further valuable assistance was received from the last owners, Mr. and Mrs. Edward R. Hall of Amesbury.



**Fig. 1. View of Nahant**

BY ROBERT SALMON. FOURTH OF JULY CELEBRATION, ABOUT 1840, SHOWING THE OLD NAHANT HOUSE. NOT DESCRIBED BY SALMON, BUT NOTED AS IN HIS STUDIO BY HENRY HITCHINGS IN THE "PROCEEDINGS OF THE BOSTONIAN SOCIETY," 1895

*Courtesy of Mr. Henry L. Shattuck*



**Fig. 2. English Cutter and French Lugger off North Shields, England**

FROM PAINTING BY ROBERT SALMON. DESCRIBED IN SALMON'S DIARY: "NO. 28. JANUARY, 1840. 24 BY 16. 6 DAYS. ENGLISH CUTTER AND LUGGER OFF NORTH SHIELDS"

*Courtesy of Mr. Henry L. Shattuck*

## Robert Salmon A Boston Painter of Ships and Views

BY CHARLES D. CHILDS

ROBERT Salmon, artist and painter of ships, arrived in Boston from Liverpool in August, 1828. He established his studio and living quarters on the marine railway, at the foot of Commercial Street. Already noted in England as a painter of ships and marine views he found in Boston a sea-wise city, proud of its ships, its merchants, and its prominence as a port. He could see from his loft above the waterfront a tangle of masts almost obscuring the warehouses and docks. In and out of the harbor beat small craft, sloops and schooners, brigs and brigantines trading perhaps with the West Indies, small packets from Cape Cod towns or with mail and merchandise to exchange. From the north came lumber and lime or granite, with a taller sail now and again forecasting the arrival of a Liverpool packet, hard driven, or a China ship at home again.

Among such scenes as these Salmon lived, painting daily, and observing well, not with the cool and scientific precision of the cartographer or architectural draughtsman, but as one who recorded the scene in its fullness. His knowledge of ship construction was complete, and apparent in all his work; but he avoided the set poses of his fellow ship portraitists and the conventional style of painting which they followed. He came to Boston probably attracted by the promise of a comfortable living, well prepared to paint the busy life of a seaport by many years of experience in Liverpool, London, North Shields, and Greenock. In these ports he must have made the acquaintance of Yankee ship-masters, and so need not have felt without friends or influence in coming to Boston. The demand abroad which had caused schools

of maritime painting to spring up in the Mediterranean and continental ports as well as in England made it clear that in New England, where trade was flourishing increasingly, there would be an answering demand among the builders and owners of ships.

Almost nothing is known of the early life of this painter, and his training. Inquiry in England and Scotland has revealed little of consequence. A brief account of his work written by Henry Hitchings, a friend, after he came to Boston, describes him as markedly Scotch. We do not yet know where he was born. He was exceedingly reticent about himself, saying only that he was a British sailor. Some professional instruction he must have had, for he speaks in his diary of copying (in England) the work of Turner, Ibbetson, and the well-known painters of the Norwich School. From these men he learned much of composition, technique, and sound painting.

The earliest dated painting (1800) by Salmon appears to be a picture of the English ship *Ann*, now owned by and exhibited at the National Maritime Museum, Greenwich, England. This canvas is evidently a mature work, showing none of the defects of the untutored craftsman, so it is safe to assume he had had some years' experience before this date. Until 1828 he worked in England and Scotland, never without employment, and judging from his own notes, with adequate if not generous remuneration. Records exist of his paintings being exhibited in Liverpool and London, and some from this period are in English Museums today.<sup>1</sup>

With his tutelage, be it what it may, and nearly three decades of solid accom-

plishment behind him, he may have been nearing fifty when he sailed for the New World. The entry in his diary—an account almost as remarkable for its extraordinary spelling as for its useful information—reads, “Left North Shields 28th of May 1828. left Liverpool 16th June, 1828. 32 days pas. to New York left New York for Boston,<sup>2</sup> 14th of August, 1828, from then till the New Year painted 17 day. Drop sean for the Boston Theater.” This diary, which he kept until 1841, lists more than three hundred pictures which he painted in or near Boston—and apparently he painted no farther afield than Nahant and Milton—between the years 1828 and 1841. It is now in the Boston Public Library. In this diary he numbered his pictures in chronological order and described them briefly, recording, if they were sold, who bought them and what they brought. Usually the medium in which he painted is also noted, and the size of the picture.

<sup>1</sup> In 1802 he exhibited a picture “Whitehaven Harbour” at the Royal Academy. His address was then given as 15 Tabernacle Square, London. In 1824 he exhibited six pictures at the Liverpool Academy:

1. An English Merchantman
2. Dumbarton
3. Greenock
4. Pleasure Yacht
5. Stiff Breeze off the Ayrshire Coast
6. Fire at Wapping

In the Liverpool directories of 1823 and 1825 (the only two in which he appeared) he is given as Robert Solomon, painter, 11 Warwick Street, Toxteth Park. Four of his pictures were exhibited at the Historical Exhibition connected with the Liverpool Sept-Centenary Celebrations of 1907:

1. The Mersey in 1807
2. Liverpool about 1815
3. Liverpool from the River Mersey, 1825
4. Bidston Lighthouse and Telegraph.

Two of his paintings are in the Walker Art Gallery, Liverpool, in the permanent collection:

1. The River Mersey
2. The Liverpool ship *Arctic*

Described in Graves' Dictionary of Artists as “of London, exhibiting 1802-1827.”

<sup>2</sup> The author is indebted to Mr. Alexander Orr Victor for information showing with little question that Salmon took passage in the Black Ball packet ship *New York* sailing on June 16, 1828, from Liverpool to New York. A note in the Liverpool *Mercury* of this year records this passage of the *New York* and mentions that it was exactly thirty-two days, which corresponds to the time of Salmon's voyage as noted in his diary.

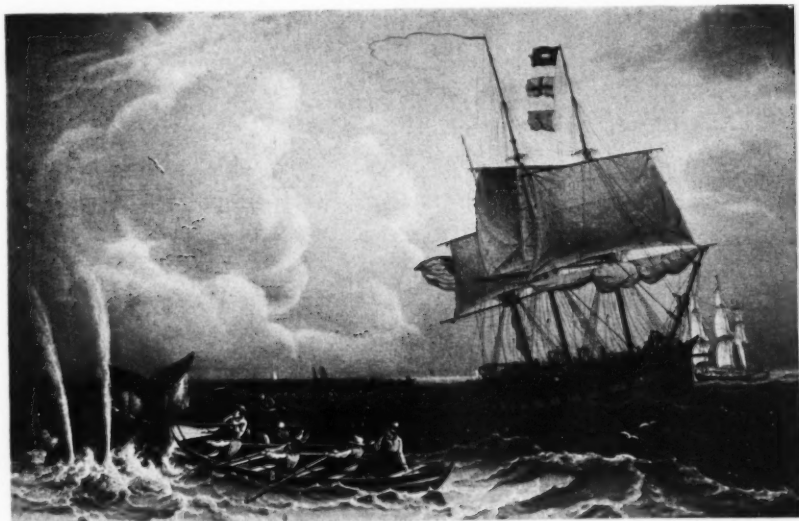
The first painting made after his arrival in Boston was a large tempera on canvas which he describes as “View of All-gears 15 ft. 3 ins. by 8 ft. 4. 19 days painting and grinding colors in Boston.” This apparently is all he produced in Boston in 1828. Early in 1829 he painted a large view of Boston (Fig. 5), also in tempera, which is certainly the most interesting and probably the most important and detailed view of the city of that period. His notes read: “Third sean for self—begun first March 1829. 42 days painting, preparing, and grinding, size 15 foot 3 by 8 foot 4. Vew of Boston from Pemberton Hill 22 islands in site finished 14 Apr. 1829 in Boston.” This painting is now owned by The Society for the Preservation of New England Antiquities and is on view in the Harrison Gray Otis House. It shows in meticulous detail most of the business district of down-town Boston, from the Gardner Greene estate, the site of the present Court House. Noticeable in the foreground are the Old State House and Faneuil Hall.

Probably Salmon spent the first few months of 1829 making the acquaintance of those who might commission him to paint for them. He kept memoranda of four large scenes completed between April and July. Of these the most interesting (Fig. 8) is “No 634 July 6 1829 in Boston, 3 foot by 5 foot 8 fancy ship's portrait, Vew of Boston and Mafradite brig—36 day.” Eventually this came into possession of Edmund Quincy and it was presented by his brother, Dr. Henry P. Quincy, to the Bostonian Society on the occasion of an exhibition of ship paintings at the Old State House in 1894. It now hangs there, in the Council Chamber. At a meeting of the Society in 1894, Mr. Henry Hitchings, a friend of the artist, read a paper printed in the Pro-



**Fig. 3. South Sea Whale Fishing**

FROM PAINTING BY ROBERT SALMON. DESCRIBED IN SALMON'S DIARY: "NO. 718.  
13 DAY. 24 BY 16½. SOUTH SEA WHALE FISHERY FOR MR. BRADLEE. \$50."  
*Courtesy of the Museum of Fine Arts, Boston*



**Fig. 4. Whale Fishing**

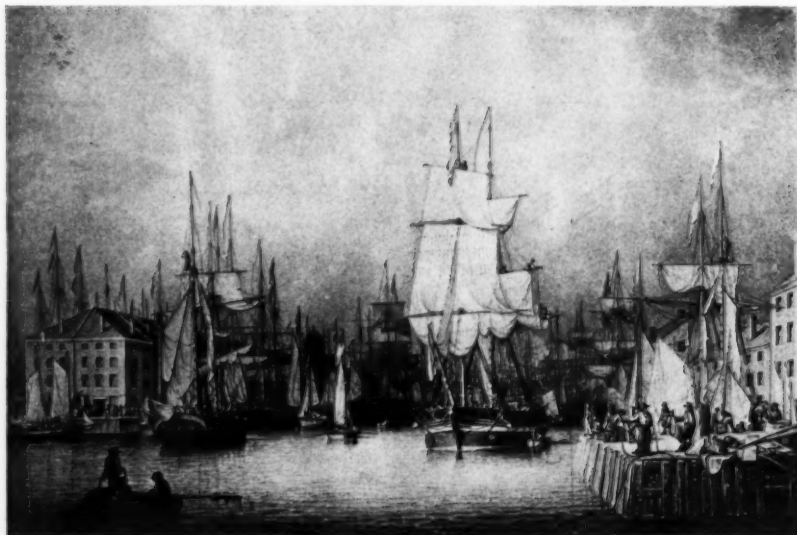
FROM PAINTING BY ROBERT SALMON. DESCRIBED IN SALMON'S DIARY: "NO. 754.  
7½ DAY. 24 BY 16. WHALE FISHERY, SOLLD."  
*Courtesy of Mr. Henry L. Shattuck*



**Fig. 5. View of Boston and the Harbor**

FROM THE GARDNER GREENE ESTATE, PAINTED IN 1829. DESCRIBED IN SALMON'S DIARY: "THIRD SEAN FOR SELLF. BEGUN FIRST MARCH 1829 42 DAYS PAINTING, PREPARING AND GRINDING, SIZE 15 FOOT BY 8 FOOT 4. VEW OF BOSTON FROM PEMBERTON HILL 22 ISLANDS IN SITE FINISHED 14 APR. 1829 IN BOSTON."

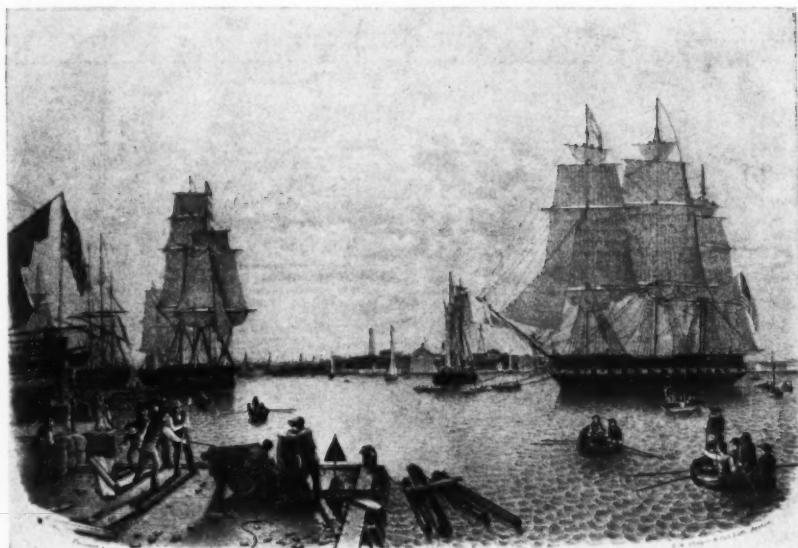
*Original in the Harrison Gray Otis House*



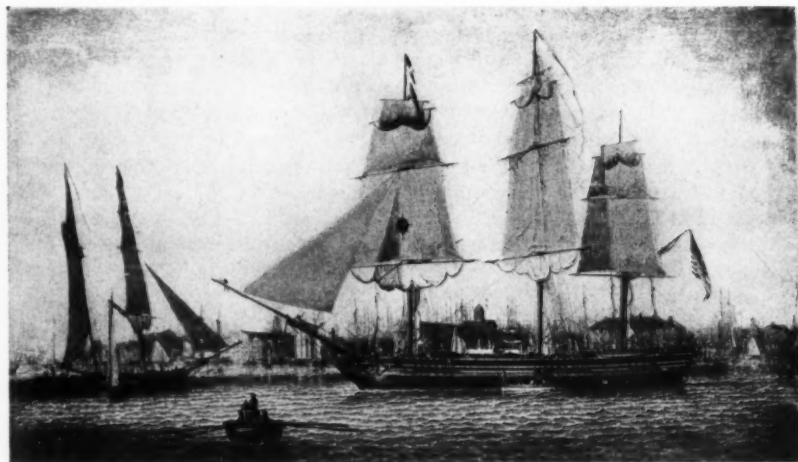
**Fig. 6. View of Long and Central Wharves, Boston**

DESCRIBED IN SALMON'S DIARY: "NO. 765 8 DAY. 24 BY 16. VEW OF THE END OF LONG WARFE AND SENTRALL WITH BRIG. SOLD AUCTION IN BOSTON 1833. \$37.50"

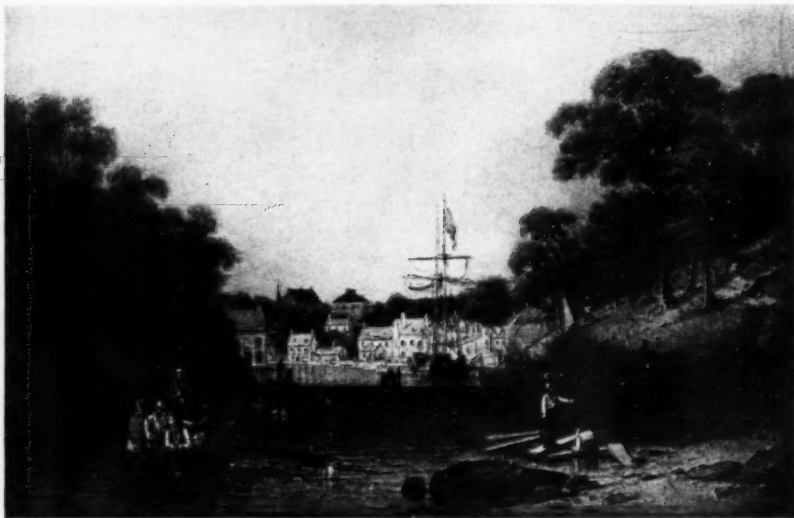
*Courtesy of Mr. Henry R. Dalton*



**Fig. 7. View of Boston Harbor and the Frigate "Constitution"**  
 PAINTED BY ROBERT SALMON. ILLUSTRATIONS FROM A LITHOGRAPH BY THAYER  
 & CO. IN THE AUTHOR'S COLLECTION



**Fig. 8. The Wharves of Boston**  
 ORIGINAL PAINTING IN THE OLD STATE HOUSE, BOSTON. DESCRIBED IN SALMON'S  
 DIARY: "NO. 634. JULY 6, 1829 IN BOSTON. 3 FOOT BY 5 FT. 8. FANCY SHIP'S PORTRAIT.  
 VIEW OF BOSTON AND MAFRADITE BRIG NORTHING TWICE OVER. 36 DAY."  
*Courtesy of the Bostonian Society*



**Fig. 9. View of the Head of the Neponset River at Milton**

DESCRIBED IN SALMON'S DIARY: "NO. 26. DECEMBER 1839. 20 BY 14¼. 7½ DAYS.  
HEAD OF NEPONSET RIVER AT MILTON."

*Courtesy of Mr. James A. Hutchinson*

ceedings of the Bostonian Society for that year, in which he offered what few facts are definitely known about Salmon's life and background. He said, in part: "In my younger days I knew Robert Salmon very well . . . and I used to go to his studio<sup>8</sup> which was at the lower end of the Marine Railway Wharf, and directly over a boat-builder's shop. His studio and living room, or rooms, were on the same floor, and I recall the fact that he had a bay window built from his studio, and overhanging the wharf, which was so arranged that it gave not only a direct view across the harbor, but also an opportunity to see both up and down stream. He was a small

<sup>8</sup> Salmon's Boston addresses as given in the City Directories:

1831, 1832, 1833 Marine Railway  
1834 Rear of Pendleton's, Washington Street  
1836, 1837, 1838 Marine Railway  
1839, 1840 16 Marine Railway

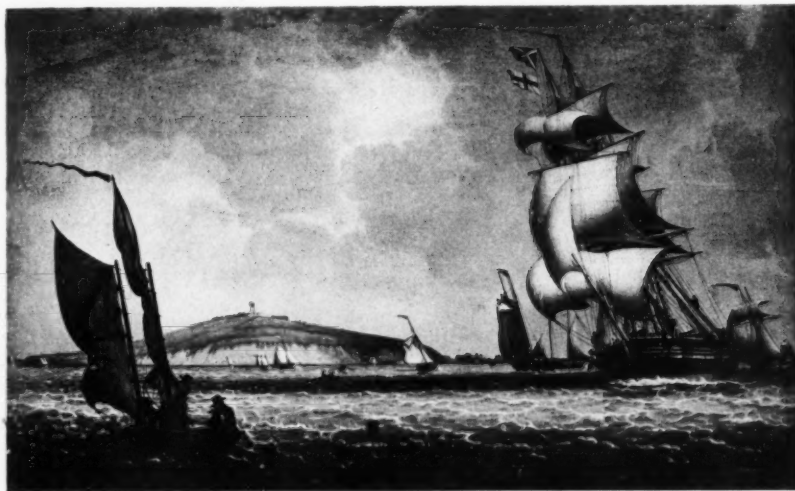
The Marine Railway was located on Commercial Street near the foot of Hanover Street.

man, most unmistakably Scotch in his appearance and conversation. He was a man of very quick temper, and one who generally called a spade by its proper name.

"Salmon's pictures were generally very realistic—he loved to paint what was about him—and I remember, in this connection, his asking me one day if I had seen a recent picture by George L. Brown (a view of Chingford Church in England), and on my replying in the affirmative, he turned upon me with the question 'What does that fellie keep going to England to paint Chingford Curch for; can't he find anything to paint at home?'"

"This view of Boston Harbor which has come into the possession of your Society, I remember very well, having seen it in progress in his studio, and also





**Fig. 10. Boston Harbor View of Castle Island and Ship going out**

DESCRIBED IN SALMON'S DIARY: "NO. 763. 7 DAY. 24 BY 16. VIEW OF BOSTON HARBOR. SHIP GOIN OUT. SOLD AUCTION IN BOSTON, 1833 \$38."

*Courtesy of Mr. Waldo H. Brown*

many times after it was completed. My impression about its general history is, that it was painted to order for some wealthy merchant of Boston, who when it was completed (there having been no written agreement as to price) declined to pay the amount asked by the artist for the picture.

"Salmon was not an idealist; his pictures were faithful transcripts of what he saw and felt, and as such they will always have a certain amount of historical value. His preference seemed to be for bright, breezy effects, with plenty of sunshine."

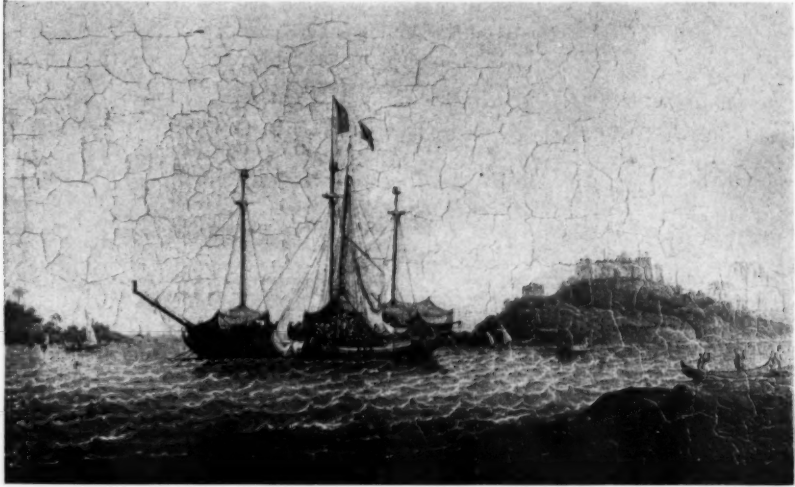
Probably Salmon accepted any commission, no matter how humble, for his notes record such items as "No. 643 8 day (time to paint) 6 feet. Painted a sine of an Indian for Mr. Sheperd of Boston. Sumthing to pay for priming and riting

\$15." And again, "½ day sketch for Pendleton (the lithographer) for ticket for Rifell Ball \$2."

Fires occurred frequently in the business district. Salmon had exhibited a "Fire at Wapping" at Liverpool in 1824. Now he did fire scenes which hung in many insurance offices in old State Street.

Since Boston was never a whaling port, Salmon had little occasion to paint the "blubber hunters"; he mentions, however, five paintings of the whale fishery. Two were bought by a Mr. Bradlee and two by Col. Wm. P. Winchester. One of the former (Fig. 3) is now owned by the Museum of Fine Arts in Boston. The latter two are privately owned in Boston.

Once, at least, Salmon painted the frigate *Constitution*, and a lithograph (Fig. 7) was made by Thayer & Co. from this picture, which shows the famous



**Fig. 11. The Cutting Out of a French Corvette**

BY A BOAT FROM THE CONSTITUTION, AT PORT PLATE. DESCRIBED IN SALMON'S DIARY: "NO. 857. MAY (1836) 24 BY 16. 5 DAYS. CUTING OUT FRENCH CORVET BY THE BOATS OF CONSTITUTION FOR MR. DAYES (J. P. DAVIES) \$50 DOL."

*Courtesy of the Boston Athenaeum*

frigate, courses furled, towed through calm water toward her berth in the Navy Yard. After the artist's death one who knew his work described the painting thus: "The finest and strongest work of Salmon is the painting of the United States frigate *Constitution*, which is in the institute at the Charlestown Navy Yard,<sup>4</sup> of which I have an engraving. The old ship is represented as being towed up the harbor by her cutters; the Navy Yard is in the background; the bay is covered with boats and shipping, and on the left of the frigate is a party in the act of firing a salute from Long, Central, or India Wharf."

One more affair in which the *Constitution* was concerned is represented in a painting (Fig. 11) now owned by the Boston Athenaeum—noted in Salm-

<sup>4</sup> Now removed from Navy Yard and said to be in Washington, D. C.

on's list as, "No. 857 May (1836) 24" x 16" 5 days. Cutting out French Corvet by the boats of Constitution, for Mr. Dayes (J. P. Davies) 50 dol." Here, the *Constitution's* men are shown boarding the corvette which lies at anchor in a sheltered harbor, under the guns of a fort. (Explanation Fig. 12)

Salmon mingled with his fellow artists and his paintings were soon being sold, many of them in the Boston Athenaeum, then a very active influence in the art life of the city. His pictures were exhibited in company with those of Francis Alexander, Chester Harding, J. J. Audubon, Thomas Doughty, William Dunlap, Asher B. Durand, Gilbert Stuart, and other notable figures. Besides the Athenaeum, they were shown in the "American Gallery of Fine Arts," Boston, in 1835, and in Chester Harding Gallery, School Street,

## Explanatory :

Extract of a letter from Commodore SILAS TALBOT, addressed to Mr Secretary STODDERT, dated May 12th, 1800 :

" I have now to acquaint you, Sir, that I have been for some time meditating an enterprize against a French armed ship, lying at Port Plate, protected by her own guns and a fort of three heavy cannon. It was my first intention to have gone in with the Constitution, and to have silenced the fort and ship, which has all her guns on one side to co-operate with the fort in defending against any hostile force ; but after the best information I could gain, I found it to be somewhat dangerous to approach the entrance of the harbor, with a ship of the draft of water of the Constitution."

" Having detained the sloop Sally, which had left Port Plate but a few days before, and was to have returned there previous to her sailing for the United States, I conceived that this sloop would be a suitable vessel for a disguise. I therefore manned her at sea from the Constitution, with about ninety brave seamen and marines, the latter to be commanded by captain Carmick and lieutenant Amory, when on shore ; but the entire command I gave to Mr Isaac Hull, my first lieutenant, who entered the harbor of Port Plate yesterday, in open day, with his men in the hold of the sloop, except five or six to work her in. They ran alongside the ship, and boarded her, sword in hand, without the loss of a man, killed or wounded. At the moment the ship was boarded, agreeably to my plan, captain Carmick and lieutenant Amory landed with the marines, up to their necks in water, and spiked all the cannon in the fort, before the commanding officer had time to recollect and prepare himself for defence."

" Perhaps no enterprize of the same moment was ever better executed ; and I feel myself under great obligations to lieutenant Hull, captain Carmick, and lieutenant Amory, for their avidity in undertaking the scheme I had planned, and for the handsome manner and great address with which they performed this daring adventure."

" The ship, I understand, mounts four sixes and two nines ; she was formerly the British packet Sandwich, and from the boasting publications at the cape, and the declaration of the officers, she is one of the fastest sailers that swims. She ran three or four years, (if I forget not,) as a privateer out of France, and with greater success than any other that ever sailed out of their ports. She is a beautiful copper-bottomed ship ; her cargo consists principally of sugar and coffee.

" I am, &c.

" SILAS TALBOT."

This capture was made about twelve o'clock. When taken, the ship was stripped, having only her lower masts in ; her rigging was coiled and stowed below. Before sun-set Lieutenant Hull had her completely rigged, royal yards athwart, guns scaled, men quartered, and in every respect ready for service.

FOUND IN ISAAC HULL'S CASKET.

Fig. 12. Explanation of the Action pictured in Fig. 11

FROM A CONTEMPORARY BROADSIDE

Courtesy of the Boston Athenaeum



**Fig. 13. View of Chelsea**

DESCRIBED IN SALMON'S DIARY: "NO. 735 (1832) 6 $\frac{1}{2}$  DAY. 24 BY 16 $\frac{1}{2}$ . CHELLSEY FERRY FOR MR. SIGNEY (SIGOURNEY) OF CHELLSEY. \$25."

This picture shows Chelsea before development of Medford Street district. The Taft Tavern, used as a pleasure resort by Boston people, appears on the right. The Sigourney family, for whom this picture was painted, lived in the two-and-a-half story house shown at left of the picture, with surrounding piazza, which still stands, and was occupied for many years by John Osgood, President of the Chelsea Savings Bank. The hill on which Taft's Tavern stood was levelled and the earth deposited in the little bay shown in this picture. Medford Street, Front Street, part of Tremont Street and Pembroke Street were built across what is shown as water in this picture.

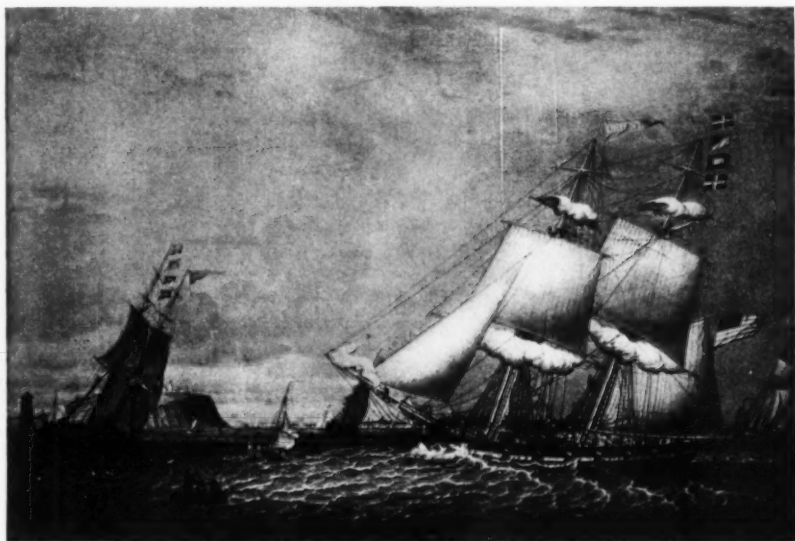
*Courtesy of The County Savings Bank, Chelsea*

Boston. At the auctions his pictures first brought indifferent prices, \$6.75, \$7.00, \$15.00, \$18.00, but later \$35.00 to \$150.00 were paid for panels of good size. The prices of his best pictures compare favorably with those brought by the work of Stuart and Harding, showing that he was ranked highly in his field. His patrons included such men as Thomas Handasyd Perkins, Messrs. Cabot, Cunningham, Forbes, Pickman, Cushing, Otis, Lodge, Oxnard, and Mr. Hooper of Marblehead.

After 1840, Salmon drops from view. Presumably he died soon after although his death is not recorded in the city. On July 16, 1840, an advertisement (Figs. 16 and 17) in the *Boston Daily Advertiser*

offers seventy oil paintings by Salmon for sale, adding "Gentlemen wishing to possess pictures by Mr. Salmon must improve this opportunity to purchase, as it is the last sale he will have of small paintings, his physician having forbidden him to paint any small work."

The soundness of his painting is apparent in the accompanying illustrations, but the more elusive quality, composed in part of his fine coloring and use of glazes, his building up of pigment to give body and depth to a picture is only to be seen in the paintings themselves. While not a Stuart, he none the less had greater talent than most of his fellows. He could, and did, successfully paint pictures ranging in size from 5 inches by 7 inches to 8



**Fig. 14. View of the Brig "Oriental" in Boston Harbor**

DESCRIBED IN SALMON'S DIARY: "NO. 786. 12 DAY. 24 BY 16. THE BRIG ORIENTALL FOR THE OWNER MR. PICKMAN. \$40. OCTOBER THE 28. THE LAST PICTURE THIS YEAR 1833."

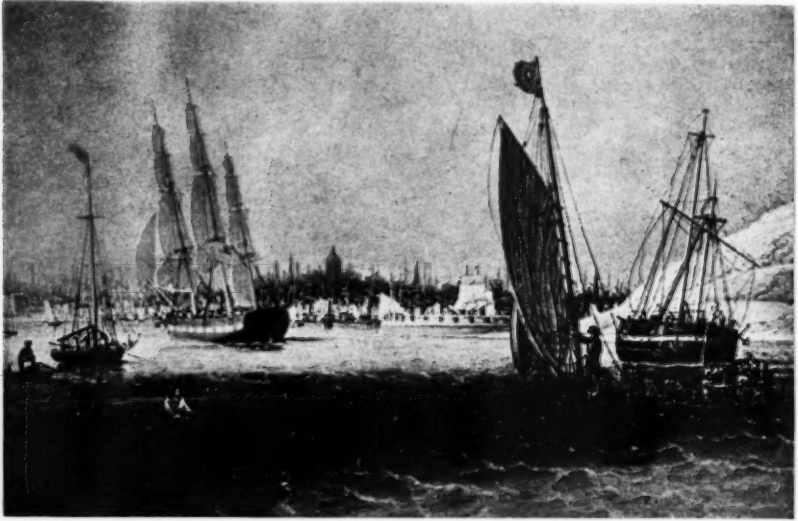
*Courtesy of Mr. James A. Hutchinson*

feet by 15 feet with proper regard for proportion and scale, having at once the eye of the miniaturist and that of the mural painter. He used tempera and oil with equal facility, applying them now to panel, now to canvas, or now to composition board as circumstances dictated. This in itself was no mean accomplishment.

As the nineteenth century recedes into the past, partly due to clearer perspective, partly to the wealth of recent research that has so thoroughly acquainted us with the important figures and pushed yearly further into the dim corners, unfamiliar names have emerged and taken their places in the history of our art and craft. In the course of a study of marine painting, the writer came upon the work of

Robert Salmon, and as more of his pictures came to light and his diary was discovered, a painter of far more than average calibre stood revealed—both ends of his life in obscurity, but his prodigious amount of painting in Boston challenging further research. Salmon painted some eight hundred pictures, and three hundred of them in Boston, between 1828 and 1841. About seventy of these paintings have been located—mostly in private collections but some in museums<sup>5</sup>—enough to give a very fair idea of the powers of this little Scotsman.

The pictures of other nineteenth-century scenic and marine painters, working in this country, are better known today than Salmon's. Publishers of engravings and lithographs reproduced the



**Fig. 15. View of Boston from the Harbor**

*Courtesy of Mr. James A. Hutchinson*

paintings of Thomas Birch, Fitz Hugh Lane, J. E. Buttersworth (who painted many of the Clipper ships for Currier & Ives) and others. These men, too, went farther afield for their subjects, and views from Bar Harbor to Baltimore will be found among their works. But Salmon stayed in Boston and found sufficient demand in the city to keep him busy. With very few exceptions, his paintings done in America and now extant, are owned in Boston; many of them by descendants

of those for whom they were first painted. Although many of Salmon's paintings have disappeared, enough remain to show that he was the most accomplished limner of ships, harbor scenes, and city views practising in New England before the mid-century and that he made a contribution of lasting value to the art of his time and to historical painting in this region.

Peabody Museum, Salem; Museum of Fine Arts, Boston; Bostonian Society, Old State House; Boston Public Library; Marine Museum, Newport News, Va.

BY J. L. CUNNINGHAM.  
[Office corner of Milk and Federal streets.]

*Original Oil Paintings, by Mr. Salmon.*

THIS DAY, at 11 o'clock--at the small Hall under Corinthian Gallery, entrance in Federal street,  
About 70 original Oil Paintings, all of them by Mr. Salmon, and in handsome gilt frames made by Eggert. Gentlemen wishing to possess pictures by Mr. Salmon, must improve this opportunity to purchase, as it is the last sale he will have of small paintings, his physician having forbidden him to paint any small work. Catalogue at the room, which will be open till the sale from 9 till 6 o'clock.

BY J. L. CUNNINGHAM.  
[Office corner of Milk and Federal streets.]

*Elegant Painting by Mr. Salmon.*

THIS DAY, at 12 o'clock--in the small Hall under Corinthian Gallery, entrance to Milk street,  
The large Painting of "Great Omeas Head," on the Watch coast, done by Mr. Salmon; the painting is one of the finest by this artist, and was passed at the sale on Thursday; will be sold without reserve. Several other Paintings, by Mr. Salmon, may be seen on Saturday previous to and on the morning of sale.

**Figs. 16 and 17. From Advertisements in the "Boston Daily Advertiser", 1840**

## The Cartoons of James Akin Upon Liverpool Ware

BY NINA FLETCHER LITTLE

THE Society For The Preservation Of New England Antiquities is particularly fortunate in having in its Museum a representative collection of English earthenware decorated with American historical subjects. Included in this group are a number of pieces of Liverpool ware bearing transferred pictures of American ships, naval heroes, and battles of the War of 1812. Among the most interesting of these is a large pitcher, having on one side a map of the City of Washington, and on the other, one of the many memorial designs issued after the death of our first President. Of special note, however, is the drawing under the spout of one of the rare political cartoons which found its way onto the cream-colored ware of the early nineteenth century. (Fig. 1.)

Many of the plates and jugs displaying our merchant ships were "special order" pieces, bought by sea-captains when calling at English ports, and often decorated with their initials, surmounted by a representation of their particular vessel. Other pieces of less importance bore what were called "stock patterns" and were sent in large quantities to this country, where they found a ready market. English cartoons were reproduced to some extent on contemporary earthenware. One of these, issued during the Napoleonic Wars, showing John Bull and "Master Boney" having a dispute over the ownership of the map of Europe, is on display in the Otis House. However, the portrayal of local American happenings by this type of satirical humor does not seem to have been employed by the English potters except in a few rare instances, of which the pitcher in Fig. 1 is an example. This drawing, and one other

of similar type, were executed by a young American artist and taken to England to be reproduced upon jugs of various sizes, which were then shipped back across the ocean to be sold in this country. Owing to an unusual circumstance most of the pieces were bought up and broken immediately upon arrival, which accounts for the scarcity of surviving examples.

The author of the caricatures under discussion was an engraver by the name of James Akin. He was born probably in South Carolina in 1773, and later came to Philadelphia where he worked for a time as a clerk in the State Department under Timothy Pickering. It is said that he followed Pickering to Salem after the latter's quarrel with John Adams; in any event he was engraving book illustrations in Salem in 1804. In that same year he moved to Newburyport, where he was to do some of his cleverest work, and where he spent a profitable but stormy four years. On April 27, 1804, the following notice appeared in the *Newburyport Herald*, "ENGRAVING IN GENERAL. The public is respectfully informed that the above business will be carried on very extensively by JAMES AKIN, NEWBURYPORT, who, having completed his professional studies in London . . . and since that time resided and followed his profession in Philadelphia (from which place the yellow fever has exiled him) flatters himself to be able to afford much satisfaction to those who may favor him with their commands."

In Essex Institute in Salem is preserved an ingenious and complicated table of figures, beautifully engraved by Akin, which is explained in the following words, "A perpetual Almanac, by which may be found in a few seconds time, the day of



Engraved from the life

by James Akin Newburyport

*The most Noble*  
**Lord Timothy Dexter.**

*What a piece of work is Man!*

*how noble in reason! how infinite in faculties! in form & moving, how express admirable*

Entered according to act of Congress June 1<sup>st</sup> 1805 by James Akin Newburyport Mass "

**Fig. 2. Caricature of Lord Timothy Dexter**

ISSUED BY AKIN IN NEWBURYPORT IN 1805

Courtesy of the Essex Institute



the week or month, in any year to come." He also did such varied work as the painting of two profiles in water color of his friends, Thomas and Hannah Melcher Leavitt, of Hampton, New Hampshire,<sup>1</sup> and the drawing of a map of the town of Hampton in 1806. It is said that he issued a series of local caricatures of New England men, and one of these (Fig. 2), dated June 1, 1805, depicts "Lord" Timothy Dexter in comic pose, accompanied by a dog of sausage-like proportions, under which Akin has affixed the ingenious note, "Engraved from Life." Accompanying the portrait is the following knowing stanza,

I am the first in the East, the first in the West,  
And the greatest philosopher in the Western  
World.

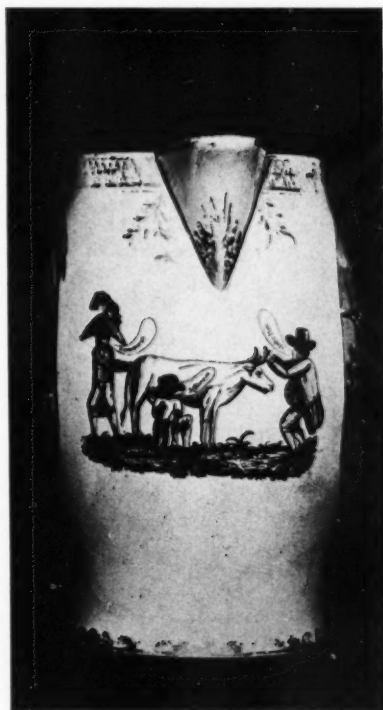
Affirmed by me  
TIMOTHY DEXTER

This bit of art was "Printed for and sold by Jonathan Plummer, . . . in Market Square in Newburyport. Price six cents."

Sometime during the early part of 1805 occurred an incident which furnished Akin full scope for his pen and tongue, and was the inspiration for the scathing caricature which appears on the jug illustrated in Fig. 3. This was a quarrel between him and a well-known Newburyport citizen by the name of Edmund March Blunt, a descendant of the Pepperell family. Blunt was a man of considerable importance, a mathematician, nautical instrument maker, and printer. Among other things he published "An Appendix to the Practical Navigator," Newburyport, 1804, and the "Coast Pilot," which he published in 1796, had gone through twenty-four editions by 1870. In later life he moved to New York, and after issuing "The Theory and Practise of Seamanship" he evidently

<sup>1</sup> Illustrated in an article in the *Granite Monthly*, Concord, N. H., 1898, by F. B. Sanborn.

succumbed to the lure of the Big City, as he wrote "Blunt's Strangers' Guide to



**Fig. 1. Liverpool Pitcher**

WITH ONE OF JAMES AKIN'S CARTOONS. ISSUED DURING THE LONG EMBARGO, 1807-1809, THE COW IS SYMBOLIC OF AMERICA

*Owned by The Society For The Preservation Of New England Antiquities*

New York." Difficulties having arisen over the payment for some maps and charts that Akin had executed for him, and chancing to meet one day in the hardware shop of Josiah Foster, Akin slapped Blunt in the face. Whereupon the printer grasped the weapon nearest to hand, which happened to be an iron skillet, and hurled it at his adversary. The missile

missed Akin but hit Nicholas Brown, a prominent citizen of Newburyport, as he was walking by on the street outside. This incident was immediately seized upon by Akin, who issued a caricature entitled, "Infuriated Despondency, A Droll Scene in Newburyport," which depicted a ludicrous figure in the act of hurling a skillet. He circulated these engravings freely, and also some verses ridiculing the subject of his drawing. One of the original broadsides on which they appeared is shown in Fig. 4, headed, "The Skillet, A Song. Written in the Iron Age. Tune Yankee Doodle." A few excerpts will suffice to show the style of this vitriolic effusion.

In Newburyport, a famous place  
For trade and navigation,  
A man was slapped upon the face  
For uttering defamation.

Such clamor soon the people drew  
Who gathered in excitement,  
When through the crowd a skillet flew  
And shattered on the pavement.

But this pot proof was not the thing  
To prove a man of courage  
By heaving through the crowded ring  
The utensil for your porridge.

And people will remember long  
The story to a tittle  
That gave rise to my muse's song  
About an iron kettle.

That both Akin and his friend Brown intended that the story should be remembered long is proved by the fact that when the latter next sailed for England, he took with him a copy of "Infuriated Despondency," and had it printed upon pitchers, wash bowls, and vessels of less esteem, which were later sent over in large numbers to be sold in Newburyport. Outraged by this insult, Blunt and his friends bought all the pieces upon which they could lay hands, and had them broken up, so that

only the few that escaped are in existence to-day. Brown ordered for his own use a large pitcher showing the ship *Merrimac*, which had been commanded by his Uncle Moses Brown, with an engraving on the reverse of "Nelson's Battle of the Nile," and also incorporated in the decoration "Infuriated Despondency" and the "Coopers Arms," likewise drawn by Akin. This interesting piece was owned for many years by a descendant of the Brown family.

That his cartoons were advertised by their author may be seen from the following slyly worded notice which appeared in the *Herald* for June 25, 1805, "Book Covers. Just published and for sale by James Akin, engraver. By single sheet or hundred, . . . Infuriated Despondency. Calculated for writing book covers for children, and adapted with singular taste to amuse their juvenile fancy."

In July 1805, Blunt entered a suit for libel against Akin. After a long and bitter contest this was decided in the latter's favor, but apparently feeling himself treated unjustly during the trial, he announced in November, 1806, that he was soon to issue "minute details" of "shameful collusion . . . and abuse of power that has been practised toward me by imprisonment etc," the whole to be accompanied by "many plates from entire new and original designs made expressly for the occasion." As no copies of this proposed effusion have come to the writer's attention, it is to be feared that through some unfortunate circumstance posterity has been denied the last pictorial chapter of a dispute that was as picturesque as it was acrimonious.

Akin returned to Philadelphia in 1808, and about this time (the exact date is uncertain) he issued the cartoon which appears on the pitcher owned by the Society.

# THE SKILLET.

A

SONG.



WRITTEN IN THE IRON AGE.—*Tune—Yankee Doodle.*

1. IN Newb'ryport, a famous place  
For trade and navigation;  
A man was slapp'd upon the face,  
For ut'ring defamations.

*And people will remember long,  
The story to a little,  
That gave rise to my muse's song  
About an Iron Kettle.*

2. You've heard no doubt a prating clown,  
An ugly fland'rous fellow;  
Revile at folks thro' all the town,  
With one eternal bellow.

*And this is true I do protest,  
All know it to a tittle—  
So I'll continue with the rest  
About an Iron Kettle.*

3. But sudden he was made good luck,  
To meet a differ'nt way.

*For he! his wrongs now had fled,  
He'd neither strength nor spirit;  
Like Matthew Lyon, who 'tis said,  
Spit when he had no Kettle.*

4. Such clamour soon the people drew,  
Who gathered in amazement;  
When through the crowd the skillet flew,  
And shattered on the pavement.

*And people will remember long,  
The story to a little,  
That gave rise to my muse's song,  
About an Iron Kettle.*

5. But this Pot proof was not the thing,  
To prove a man of courage,  
By heaving thro' the crowded ring  
The utensil for your porridge.

*There's making could have made you look  
So cowardly and little;  
To all who saw you when you took  
A paltry Iron Kettle.*

6. One would have thought, you had forgot  
The tricks of Dalton's kitchen;  
And not to throw a dirty pot,  
When you for spite were itching.

*Because it is a greasy thing,  
It's merely to bad victuals—  
The very cash girls learn to sing  
Their dirty Iron Kettles.*

7. "Dependency" will make us tear,  
If we should be hard run sir—  
But I am sure I do not fear  
The mighty "SKILLETON" sir.

*And this is true I do protest,  
All know it to a tittle—  
So I'll continue with the rest  
About an Iron Kettle.*

8. As Mr. Peason, harmless man  
Walk'd forth to take the air sir;  
He got a blow on the knee-pan,  
By piece of skillet ware sir.

*And very glad was I to hear  
His bones were not so brittle,  
As neighbour Springins' dreadful ware,  
I mean the famous Kettle.*

9. Now this in Newb'ryport is made  
A fineable offence sir;  
To heave a Skillet at the head,  
On whatsoever pretence sir.

*Our legislators having thought  
Of such who were a little  
About an Iron Kettle.*

10. So to prevent a fine being laid,  
On our Skillet HERO,  
He flew to court, but there betray'd  
A character like Nero.

*For the Grand Jury was'd above  
A credit low and little,  
Which show'd they'd neither fear nor love  
For crumble-toss nor Kettle.*

11. Poor miserable hobbling wight,  
Your dirty tricks have fail'd sir;  
To place me in a doleful plight,  
Being sure I'd not be bail'd sir.

*As Poxmakovorn this would be a tale  
To help some folks a little [pale,  
Because we're told how they turn'd  
Lord man! wobery was your Kettle!*

12. Like Richard Startling in his dream,  
The night you jump'd from bed man;  
In trembling dread, when like to scream  
You felt like in a stew pan.

*For I am sure had you but seen  
M— B—, writ letters little,  
Which you did write your deeds to shun,  
You'd wai'd you had a Kettle.*

13. Now Nicky-Roe did give advice  
That I shou'd run away sir;  
Because he must "demand" a price  
Of "bail" could not pay" sir.

*But this would do you dirty elf,  
You tho't you'd know the fun sir,  
To see me (like your eye, and filly)  
Run from a "SKILLETON" sir.*

Fig. 4. Copy of Original Skillet Broadside

THESE VERSES BY AKIN WERE CIRCULATED WITH THE "INFURIATED  
DEPENDENCY" CARICATURE  
Courtesy of the Essex Institute

(Fig. 1.) Although this drawing is definitely topical rather than personal, in its implications, nevertheless it no doubt reflected the sentiments of its author. Jefferson, political opponent of Akin's friend Timothy Pickering, is shown milking an unresisting America in the form of a cow, while John Bull holds her horns, and Napoleon pulls her tail. This is a clever portrayal of affairs at the time of the Long Embargo, when France and England, at war with one another, were concentrating on driving neutral shipping away from each other's ports, and the United States was said to be "between the fell incensed points of mighty opposites." Such coastal towns as Salem and Newburyport were hard hit by the curtailment of their trading voyages and the impressment of their seamen, from which loss of prosperity they never fully recovered after the War of 1812.

One other cartoon appears upon a Liverpool plate which may well have been done by Akin during this period.<sup>2</sup> This also figures Jefferson and a cow, with a symbolic ship on the rocks, and the spires of a city, labelled Philadelphia, in the background.

He continued to live in Philadelphia until his death in 1846, and during those years his name appears variously in the directories as engraver, designer, druggist, eating-house keeper, and draftsman for patents. In his will he left his entire estate to his widow, Ophelia, "My best friend in this world."

As time goes on it is to be hoped that more of these cartoon pieces will come to light, as they are among the most interesting and truly American of all the historical Liverpool earthenware.

<sup>2</sup> Illustrated in *Anglo-American Pottery*, by Edwin A. Barber. Second edition, Page 13.



End View of Covered Bridge at East Pepperell, Mass.



The Covered Bridge at Cummington, Mass.

## Covered Bridges Today

ADELBERT M. JAKEMAN

**M**ANY people have two false ideas concerning the romantic old covered bridge. The first is that it is peculiarly a New England institution; the second is that there are very few of that particular type of bridge still in existence. However, the true "collector" of covered bridges knows otherwise in both cases.

As to the former of these two beliefs — a recent book on the subject shows illustrations of these spans standing and doing service in twenty-five or more states widely scattered throughout the country. Then too, this old-fashioned style of bridge is far from being uncommon in European, and even in Asiatic countries. Switzerland especially may boast of quite a number of them, while tradition says that the Emperor Hadrian, some two thousand years

ago, built a bridge across the Tiber that had a bronze roof on it! Our only objection to these other bridges is that they cannot carry about them the flavor or atmosphere of the New England variety.

The second fallacy can be disposed of rather decidedly, also. Of course, the picturesque wooden country bridge of the last century does not dot the landscape so plentifully at present; consequently, the remaining number is rather small, comparatively speaking. Nevertheless, they still exist in great abundance. In Switzerland, again, the beautiful old specimen at Lucerne, with the open sides and the paintings on the cross beams overhead, is an historic landmark in that section.

It was only a short while ago that the newspaper reported the story of a man in Ohio who had personally taken photo-

graphs of nearly 300 covered bridges in that one state. And a nationally known the old covered bridge will not be completely obsolete for years to come. Al-



**Oldest Bridge in Massachusetts, Charlemont, Mass.**



**Covered Bridge over North River, Charlemont, Mass.**

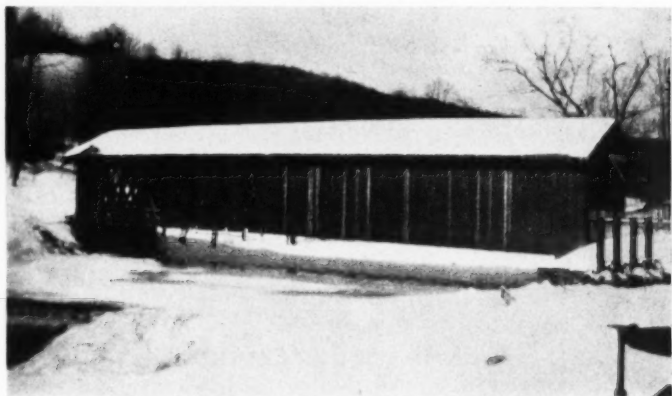
AT THE SHELburne FALLS LINE, EIGHTY-EIGHT FEET LONG, LOCATED ONE MILE WEST OF THE MOHAWK TRAIL. PHOTOGRAPHED IN 1932

artist recently has been running a series of etchings of Indiana covered bridges in a Sunday paper in Indianapolis.

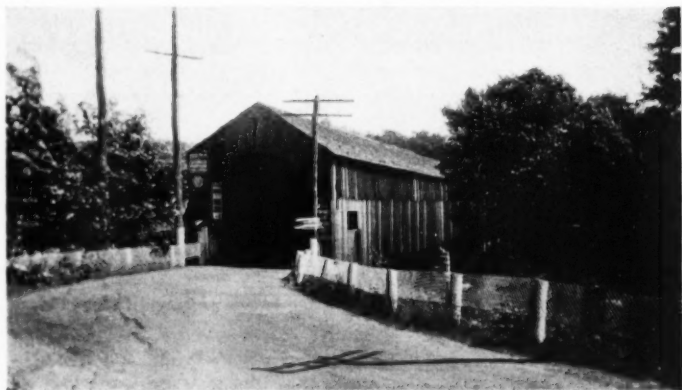
As far as New England is concerned,

though their numbers were greatly diminished by the disastrous flood in the fall of 1927, and again in the spring of 1936, probably no one knows the exact count

of the surviving structures in either New Hampshire or Vermont. The state highways do not extend.



**Old Covered Bridge at Hardwick, Mass.**



**Collins Station Covered Bridge, Ludlow, Mass.**

LOCATED AT WILBRAHAM LINE, OVER CHICOPEE RIVER. A HOWE TRUSS, BUILT IN 1851, TWO SPANS OF 112 FEET EACH. ONLY ONE OVER CHICOPEE RIVER. PHOTOGRAPHED IN SPRING OF 1933

way departments say there are hundreds of them. That sounds generous, but the officials cannot be definite because so many of the bridges are on back roads in

Not for a long time yet—until many more have fallen into disuse—will it be possible, or even practicable, to attempt to list all the covered bridges in these two



**Covered Bridge in Partridgeville Section of Athol, Mass.**

OVER MILLER'S RIVER. BUILT IN 1874

states. Furthermore, a list that is accurate one month would probably need to be revised considerably in another thirty days, since bridge construction is somewhat of a continuous process. Two typical examples of just how numerous the bridges are may be seen by the following: Winchester, New Hampshire, can show half a dozen or more covered bridges in its immediate vicinity; and there are exactly thirty of them just in Windham County, in the southern part of Vermont.

The other four New England states have already reached the stage where their bridges can be enumerated with some degree of reliability. This is not at all difficult with Rhode Island, for there is not a single covered bridge in that state. Connecticut fares but little better, for there are only three of the old bridges still standing, and one of those has been abandoned, but is being maintained as a sort of "museum" piece.

The Connecticut bridges are distributed as follows: West Cornwall and Kent, over the Housatonic River (which has

three more such spans over it in Massachusetts); and the historic Comstock bridge, so called, over the Salmon River, near East Hampton. The first two of these are in constant use.

Massachusetts has 21 covered bridges, either in service or merely standing but not being used, located in the following places: Athol, 1; Barre, 1; Charlemont, 2; Colrain, 4; Conway, 1; Cummington, 1; East Deerfield, 1; East Pepperell, 1; Erving, 1; Greenfield, 1; Hadley, 1; Hardwick, 1; Ludlow, 1; Palmer, 1; Sheffield, 2; and South Lee, 1.

All of these were in existence at a recent date, although one or two of them had been condemned soon to be removed. The list is complete, too, except perhaps for rumors of isolated possibilities in remote districts where, if that kind of bridge can be found, it is practically inaccessible through much of the year because of snow, mud, high water, or other conditions that make passage unsafe.

An article in the *Maine Library Bulletin* for April, 1932, listed 35 covered





**Burkeville Covered Bridge, over South River, Conway, Mass.**

bridges for the Pine Tree State. Omitting bridges which it is known have been eliminated since that time, and adding some which were not originally included, the revised lists stands as follows: Abbott, 1; Allagash Plantation, 1; Andover, 2; Bangor, 2; Corinth, 1; Forks Plantation, 1; Fryeburg, 1; Glenburn, 1; Guilford, 1; Leeds, 1; Lincoln Plantation, 2; Littleton, 1; Macwahoc Plantation, 1; Naples, 1; Newry, 1; Old Town, 2; Oxford, 2; Parsonsfield, 1; and Windham, 1. These figures reduce the present total to 24, and it is likely that some of these have disappeared by now.

The foregoing facts do not include railroad covered bridges, but they are in the same category. These are really becoming a rarity. The chief engineer of the Boston and Maine Railroad not long

ago stated that his line was then maintaining eighteen such bridges, all of them in New Hampshire.

Their locations were given as follows: Bennington, 1; Blake, 1; Chandler, 2; Contoocook, 1; East Weare, 1; Franklin Falls, 1; Franklin Junction, 1; Hancock, 1; Hillsboro, 1; Hookset, 3; Kelly's Falls, 1; Mast Yard, 1; North Conway, 1; Raymond, 1; and Suncook, 1. One was also named at Bethlehem, but it was no longer being used. A scattering few can be found in other far-flung corners of New England, but as a rule they are not on trunk lines.

It will be appreciated, no doubt, that the information set forth in this brief summary is not stable or permanent. However, it does picture the situation at least approximately as it is at present.



The Eli Warren Tavern, West Upton, Mass.

## The Eli Warren Tavern, West Upton, Massachusetts

BY CHESTER W. WALKER

WE of New England take no little pride in what we have done toward safeguarding vestiges of our colonial heritage and it is true that many landmarks have been faithfully preserved, ancient customs continued. But what a wealth of social history escapes us! Unfortunately, the sagas that clung about many important relics in New England have all but vanished, the record is blurred and in some instances obliterated. The Eli Warren Tavern at West Upton, Massachusetts, was such a landmark — a landmark that has become almost a legend!

Upton's roster of stalwart sons is a long one, but in her two hundred odd years of existence as a township she can boast of no more colorful figure than was Major Eli Warren, even more picturesque than was the tavern which took

his name. Only through a glimpse of the man himself can we appreciate the story of that strange old hostelry which had its Golden Age during his lifetime.

Major Warren (Upton, 1783-1868) was a man of humble origin who became a citizen of stature in his town, county and state, too much a part of his own community to leave for greener pastures, as did his son, L. L. Warren, whose successful career as a banker and patron of education was written in Louisville, Kentucky, not in Upton. Major Warren, like many another squire of his day, had several irons in the fire. Besides overseeing his great farm, operating a shoe shop, managing a store and serving his town as an official for many years, he found time to become "Myne Hoste" as well. His activities also extended into the field of culture and civic advancement. He was a

founder of the Upton Social Library Society. He went as Upton's representative to the Great and General Court from 1830 to 1832 and became a member of many unpaid state commissions, notably that for the Improvement of Agriculture in Massachusetts.

When the Warren House was torn down in 1883 to make way for a more modern inn, there came to an end more than a century of inn history. For Velorous Taft, writing in 1875, declared that the two-and-a-half story building then had been used as a hotel for nearly one hundred years. It is not known who conceived that rambling and sprawling structure, but it is apparent that its heyday came during Major Warren's regime.

It was during the early part of the nineteenth century that the fame of the Eli Warren Tavern flowered. Passengers on the Boston to Hartford and the Worcester to Providence stage-coaches were then halting there to refresh themselves or to change coaches, since the town was becoming an important link in the state's ever-increasing travel arteries. The Warren Tavern's profits, indeed, are believed to have come chiefly from sleeping room provided and patronage at the bar, not from victuals. It is recorded that for the sum of thirteen cents, a "cold bite" could be obtained by the passengers. It was not until later in the century that the tavern became widely known for its ample table fare. Its bar was a modest one, considering the size of the inn, and never as popular as was that of an older hostelry, the Old Tavern at Upton Center. The latter tavern, on the site of the present Town Hall, maintained two barrooms, which historians tell us were always heavily patronized on town-meeting days, there being a

continuous clamor for "black strap," rum toddy and flip.

Before the era of town halls and community buildings, taverns were the villages' principal social centers. This is likewise true of the Warren Tavern, for as early in its history as 1833, under the sponsorship of Major Warren, the long ballroom was the mecca of the citizenry on winter nights. An entertainer known only to his eager audience as "Old Potter" amused frequent gatherings with his legerdemain. Another popular figure in this period was a Mr. Rice, who delighted his followers with Jim Crow characterizations. The inn continued to serve as a recreation center until dismantled. And its bar, before the Temperance movement, became the rendezvous for many a Chowder and Marching club.

With the growth of travel in Worcester County, the business of dispensing hospitality at the Warren House grew apace. Stage routes were increasing yearly. Near the middle of the last century, Upton was a station for no less than five stage-coach lines and mail or overland express routes. The Boston to Hartford turnpike had long been demonstrating its significance. Men of means along the winding highway were undertaking road construction on their own, depending on tolls to pay for the project. Major Warren, foreseeing the need of a fine road for the six-horse coaches in his own town, began building a portion of the turnpike at West Upton. The section where he laid his roadbed was then, and is still, known as Mosquito Hollow. His road completed, Major Warren breathed more easily, happy in prospects of prosperity for himself and his community. His dreams, however, had a rude awakening. His biographer wrote: "The Major awoke one morning to find him-

self thirty thousand dollars poorer." The section of road he had essayed had sunk from sight into mire overnight.

It is related of Major Warren that when more than eighty years old, he could "go into the field with his men with a scythe and cut as large a swath as any of them." Certainly it is evident he was not discouraged by his ill fortune as a road builder, nor by subsequent business losses in the panic of 1857, for he remained active as innkeeper, boot manufacturer, churchman and town official well past his "three score years and ten." But with the passing of the years, he began to place upon younger shoulders many of the responsibilities he had so long carried. At length we find ownership of the tavern passing from the Warren family to the Batchelor family and eventually to the Knowlton family. A daughter of Major Warren married into the Batchelor family and a son born of this union, named Eli Warren Batchelor, took as his bride the daughter of William Knowlton, Charlotte Knowlton.

The coming of railroads and the more rapid growth of near-by communities made their influence felt on the business of Major Warren's tavern, to be sure, and the latter half of the century, we find much of the spacious inn was given over to family dwellings. The main part of the building continued to serve as a tavern and public house until "Finis" was written in 1883, and it also sheltered the village post office for many years. It was during the last decades of its existence that the Warren House table fare enjoyed an enviable reputation, the boarding-house catering to employees of the Batchelor boot shop and the Knowlton hat factory.

During these latter years, Squire Knowlton was succeeding Major Warren

as the town's leading citizen, building the foundation of the Knowlton fortune in the manufacture of straw hats. In his plan for the expansion of West Upton, William Knowlton was eager to build a modern hotel and community center. The days of usefulness of the Warren Tavern seemed to be past and its site the logical one for the new hotel. That anything tangible remains of this remarkable old inn is due to the fact that Squire Knowlton was superstitious about razing buildings completely. For when he sent out his crews of men to clear the site for the erection of Hotel Pleasant, the tavern was moved in sections and distributed as dwellings, not wrecked. Two sections were moved to Maple Avenue, West Upton, and the remaining two, appropriately enough, to Mosquito Hollow, a quarter of a mile distant, the scene of Major Warren's disastrous experiment with road building. Families still occupy these dwellings, which are kept in good repair.

The sign above the main entrance to this hostelry read "Warren House" and even after the death of its best-known proprietor, it yet retained his name. Generation after generation of Upton folk knew it as the Eli Warren Tavern. And though the landlords changed, there being a succession of strange hosts after the Major's passing in 1868, the old bar, the dining hall and the long ballroom still echoed to the magic of his name. Perhaps ghostly processions of the many stage-coaches which once changed horses at the Eli Warren Tavern's great barn still thread past the shell of the old inn. It may be that ghostly travelers peer through the original tiny-paned windows in quest of shelter and sustenance. None of Major Warren's descendants is here to say.

Eli Warren's most substantial monument is the Unitarian Church in West Upton, of which he was a founder and charter member. In the present edifice, built by Squire Knowlton and his sons, is a memorial window to the man who was a moving spirit in its early days and whose generosity still lives in a fund he created. The most fitting tribute that can be paid

Eli Warren was expressed by his biographer, who said: "His word was as good as his bond and his bond was as good as gold."

Truly, with the passing of the old-time tavern, something good went out of New England life. And Eli Warren was part and parcel of that life.



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